

Obras DE M.F. CABALLERO

ZARZUELAS COMPLETAS

PIANO SOLO

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Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS

Letra de R. Carrion.

Música del m^{tro}. Caballero.

Propiedad.

Nº 1. INTRODUCCIÓN.

Allegro Marcial.

PIANO.

Sociedad anónima CASA-DOTESIO: MADRID-BILBAO.
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First system of musical notation. Treble staff: *f*, *ff*. Bass staff: slurs.

Second system of musical notation. Treble staff: triplets, slurs. Bass staff: slurs.

Allegro.

Third system of musical notation. Treble staff: *p*. Bass staff: slurs.

Fourth system of musical notation. Treble staff: *pp*. Bass staff: *sf*, slurs.

Fifth system of musical notation. Treble staff: *p*. Bass staff: slurs.

This page contains six systems of musical notation for piano. The notation is written on grand staves, each with a treble and a bass clef. The key signature consists of two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of dynamics, including *f* (forte), *p* (piano), *cres.* (crescendo), and *rall.* (rallentando). There are also accents and slurs used for phrasing. The notation includes chords, single notes, and rests. The first system shows a series of chords in the right hand and single notes in the left hand. The second system continues this pattern with some changes in the right hand. The third system introduces a melody in the right hand with the lyrics "cres - cen - do." and a *rall.* marking in the left hand. The fourth system continues the melody with the lyrics "do." and a *a tempo.* marking. The fifth system shows a *f* dynamic in the right hand and a *p* dynamic in the left hand. The sixth system concludes with a *f* dynamic in the right hand.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present. The tempo marking *a tempo.* is written above the final measures.

Second system of the piano score. The right hand continues the melodic development. The left hand has a series of chords. The lyrics "cres . . . cen . . . do . . . cres ." are written above the right hand. A dynamic marking of *f* is also present.

Third system of the piano score. The right hand has a more complex texture with many beamed notes. The left hand consists of chords. The lyrics "cen . . . do . . . rall: ff" are written above the right hand. A dynamic marking of *p* (piano) is present. The tempo marking *Allegro.* is written above the system. A time signature change to 2/4 is indicated.

Fourth system of the piano score. The right hand features a melodic line with eighth notes. The left hand has a steady accompaniment of eighth notes.

Fifth system of the piano score. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of eighth notes. The lyrics "cres: f p" are written above the right hand. A dynamic marking of *p* is present.

First system of musical notation. The treble clef staff features a series of eighth-note chords and single notes, with a trill-like figure in the final measure. The bass clef staff contains a melodic line with eighth notes and rests, marked with a piano (*p*) dynamic.

Second system of musical notation. The treble clef staff continues with eighth-note chords. The bass clef staff has a melodic line with a forte (*sf*) dynamic marking in the second measure. A crescendo hairpin is visible in the treble staff.

Third system of musical notation. The treble clef staff shows eighth-note chords. The bass clef staff has a melodic line with a forte (*f*) dynamic marking in the third measure. The lyrics "cen - do." are written above the treble staff.

Piú mosso.
8

Fourth system of musical notation, starting with the tempo change "Piú mosso." and a repeat sign. The treble clef staff features eighth-note chords and a triplet of eighth notes in the third measure. The bass clef staff has a melodic line with eighth notes and rests.

Fifth system of musical notation. The treble clef staff continues with eighth-note chords and a triplet of eighth notes in the third measure. The bass clef staff has a melodic line with eighth notes and rests.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a simple accompaniment with quarter notes and rests. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The treble clef staff features a more complex melodic line with slurs and ties. The bass clef staff has a simple accompaniment. A dynamic marking *p* (piano) is present at the beginning of the system.

Third system of musical notation. The treble clef staff continues the melodic development. The bass clef staff has a simple accompaniment. A dynamic marking *cres.* (crescendo) is present in the middle of the system.

Fourth system of musical notation. The treble clef staff features a melodic line with slurs and ties. The bass clef staff has a simple accompaniment. A dynamic marking *ff* (fortissimo) is present at the beginning of the system.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and ties. The bass clef staff has a simple accompaniment. The system concludes with a double bar line.

Los Sobrinos del Capitan Grant

Letra de R. Carrion.

ZARZUELA EN 4 ACTOS

Música del m^{tro}. Caballero.

Propiedad.

N^o 2. Coro de vecinas (Mazurca)

Moderato.

PIANO.

ff

p Telón.

pp

(Salen los murguistas)

pp

pp

Tpo. de Polka Mazurka.

(Las vecinas se asoman y empiezan á bajar)

ff (Tocan los murguistas en escena)

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(Coro de vecinas (Tiples))

Ya lle-gó la

mur-ga, va-mos á bai-lar va-mos á bai-lar A-pro-ve-cha-

.re-mos la-o-por tu-ni-dad la-o-por-tu-ni-dad *f* To-das las ma-

ña . nas vie . nen á to . car vie . nen á to . car ha . ce quin . ce
 di . as con pun . tua . li . dad, con pun . tua . li . dad, E . llos nun . ca
 pi . den to . can y se ván; to . can y se ván; Es . to es muy cho . .
 . can . te ¿Quien les pa . ga . rá? ¿Quien les pa . ga . rá? ¿Quien les pa . ga .

f *p*
p
f *pp*
f *p*
f *pp*
f *p*
p
p

2^a 1^{as} y 2^{as}

rá? Quien les pa - ga - rá? ¿Quien les pa - ga - rá? ¿Quien les pa - ga -

1^{as} (Bailando unas con otras) 2^{as}

-rá? Tra - la - rá la - ra la - rá la la Tra - la - rá la - ra la -

1^{as} y 2^{as}

-rá la la Tra - la - rá la - ra la - ra la - ra la - ra la - ra la -

1^{as} 2^{as}

-rá Tra - la - rá la - ra la - rá la la Tra - la - rá la - ra la -

1as y 2as

ra la la Tra-la-ra la-ra la-ra la-ra la-ra la-ra la-ra la.

(Cesan de bailar.)

ra. Nohay u-na per-so-na de la ve-cin.

pp

f *ff* *pp* *p*

pp

dad á quien na-die ten-ga que fe-li-ci-tár. Ye llo sin em

delicadísimo.

p

bar-go con a-si-dui-dad to-das las ma-ña-nas vie-nen á to.

p

cár. Si se les pre-gun-ta quien los man-da a-cá, no res-pon-den

na-da, to-can y se ván. Es-to vá pi-can-do mi cu-rio-si-

-dad, es-to es u-na co-sa muy par-ti-cu-lár, muy par-ti-cu-

1^{as} (Bailando unas con otras) 2^{as}
 -lár Tra-la-ra la-ra la-rá la la Tra-la-ra la-ra la-

1^{as} y 2^{as}

.rá la la Tra . la . rá la . rá la . rá la . rá la . rá la . rá la .

1^{as} 2^{as}

.rá Tra . la . rá la . rá la . rá la . lá Tra . la . rá la . rá la .

1^a y 2^a

.rá la la Tra . la . rá la . rá la . rá la . rá la . rá la . rá la .

p

.rá Tra . la . rá la . rá tra . la . rá la . rá Tra . la . rá la .

p *f*

rá la . rá la . rá la . rá tra . la . rá la . rá tra . la . rá la .

p

rá Tra . la . rá la . rá la . rá la . rá tra . la . rá la . rá tra . la . rá la .

f

(Grito general, huyendo)

rá tra . la . rá la . rá tra . la . rá la . rá ¡¡¡ Ah!!!

(El Subteniente Mochila se asoma á la ventana y dispara al aire una pistola)

Tiro.
ff

pp

ppp

f

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Nº 3. Salida de Mochila.

Allegro marcial.

PIANO.

ff

The piano introduction is in 2/4 time, key of D major. It features a melody in the right hand with triplets and a supporting bass line in the left hand.

Subteniente Mochila.

pp

Soy un hom-bre que es-tá de-se-pe-ra-do Soy un

The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part features chords and a steady bass line.

hom-bre que tra-ga mu-cha hiel y si yo no me hu-bie-se re-ti-

The vocal line continues in the bass clef, and the piano accompaniment continues in the treble and bass clefs.

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ys y compris la Suède, la Norvège et le Danemark.

ra . . do ya se . ri . a lo me nos Co . ro . nel.

No sé, no sé, porque me re . ti . ré!

No sé, no sé, por que me re . ti . ré! ¿Por que me re . ti .

.ré? ¿Por que me re . ti . ré? ¿Por que? ¿Por que? Por qué me re . ti .

ré? ¿Por que?..... Aun ten . go fuer . zas pa . . ra lu . char aun ten . go

bri . os de mi . li . tar y cuan . do á ve . ces oi . goun tam .

bor des . pier . ta . se mi ins . tin . to ba . ta . lla . . dor Des . pier . ta . se mi ins .

tin . to ba . ta . lla . dor des . pier . ta . se mi ins . tin . to ba . ta . lla . dor.

Tengo

mas que mo-ti-vo su-fi-cien-te pa-ra dar me al de-mo-nio y re-ne-

-gar que en-con-trar-se á miedad de Sub-te-nien-te no se

pue-de con-cal-ma-to-le-rar No sé, no

f *pp*

sé, por que me re . ti . ré! No sé, no
 sé, por que me re . ti . ré! ¿Por que me re . ti . ré? ¿Por que me re . ti .
 .ré? Porque? Por que? por que me re . ti . ré? Por que?..... Con nue . ve
 du . ros de paga al mes á pe . nas pue . do ni mal co . mér Y con . tem .

f *pp* *p* *f*

plan . do mi si . tua . ción au . men . to mi con . ti . nua ex . ci . ta .

ción Flanco derecha!.....

Preparen!..... Arr!..... Apunten! Fuego!

Pum! rrrrrrem! Pim! Pom! Pin! Pem! Pum! Pam! Pin! Pom! Pum!

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS

Letra de R. Carrion.

Música del m^{tro}. Caballero.

Propiedad.

N^o 4. *Raconto de Mochila.*

Allegro.

PIANO.

The piano introduction consists of two staves. The right hand plays a melody in G major (one flat) with a common time signature. The left hand plays a harmonic accompaniment with chords. The tempo is marked 'Allegro' and the dynamics are 'p' (piano).

Mochila. *Portera.*

Ve.ci . . nos! ve.ci . . nas! al pa . tio ba.jad! ¿Se ha.vuel.tous.ted

The first musical phrase features a vocal line for 'Mochila' and 'Portera' and a piano accompaniment. The lyrics are 'Ve.ci . . nos! ve.ci . . nas! al pa . tio ba.jad! ¿Se ha.vuel.tous.ted'. The piano part includes a 'p' (piano) dynamic marking.

Mochi.

lo.co? De.je.me.usted en paz Ve.re . mos si lo . gro.que.en.tien . dan mi

The second musical phrase features a vocal line for 'Mochi.' and a piano accompaniment. The lyrics are 'lo.co? De.je.me.usted en paz Ve.re . mos si lo . gro.que.en.tien . dan mi'. The piano part includes a 'p' (piano) dynamic marking.

plan Veci . nos! Veci . . nas! alpa . tio ba . jad! Veci . nos ve .

.ci . . nas! alpa . . tio ba . jad.

cres: *ff*

Tenores 1.^{os} id. 2.^{os} Bajos Tenores y Bajos.

Que pasa? Que ocurre? Que es ello? Que hay? Porque a . sialbo .

p *p*

Tiples.

.ro . . ta á la vecin . dad Co . rramos Dios mi . o! Que su . ce . de .

p

Teno. y Bajos. Tip. Coro.

ra? ¿Que es e... llo? Que pa... sa? Que ocu... rre que hay? Por que a... sial... ho.

ff

Portera (con misterio)

ro... ta á la ve... cin-dad? Cui-da-do ve... ci-nas te-ned precau-

Poco menos. p

Coro.

ción pues cre-o que este hombre perdió la ra-zón Lo-co! Po-bre.

pp

Teno. y Tip. Bajos. Coro. oi...

ci-llo y porque le dá? Y porque le dá? Y porque le

pp

ga . . mos que

dá Oi . gamos que di . ce por cu . rio . si . dad por cu . rio . si . dad

afre. un poco

ff

Andante.

Moch: Coro. Moch:

¿Quereis ser ri . cos? Cla . ro que si. Pues es muy fá . cil de con . se .

pp

Coro.

guir (Que es fá . cil di . ce! No hay du . da no, se ha vuel . to lo . co el buen se .

sf

Moch:

nor!) Oi . gan . me to . dos con a . ten . . ción, u . na im . por . tan . te re . ve . la .

p

sf

Coro.

p

ción Oi . ga . mos to . dos con a . ten . ción e . sa im . por . tan . te re . ve . la .

Moch:

ción. Oi . gan . me to . dos con a . ten . ción.

Allegretto.

mf

Coro.

Soy me . liar re . ti . ra . do con nue . ve du . ros de pa . ga al mes Bien po . co es!

Moch. Coro.

Yes el decir es . cu . sa . do los mil a . pu . ros que pa . sa . ré Pues ya se vé.

Moch. Coro.

Ma tengo en planta un ne . go . cio que con mi . llo . nes me pue . do ha . cer Bien pue . de ser.

Moch.

Y al que ser quie . ra mi so . cio las con . di . cio . nes le ha . ré sa . .

Coro 1^{as} y Bajos. Tiples y Tenores. Tiples y Bajos. Tenores y Bajos. Coro.

ber Vamos á ver Va . mos á ver Vamos á ver Vamos á ver Vamos á ver vamos á

p

Moch.

ver Es un nego . cio se . gu . ro que pue . de ha . cer . se enge . ne .

p *pp*

Coro. Moch:

ral No estae . so mal So . lo con dar medio du . ro So . lo con dar medio

du . ro So . lo con dar medio du . ro po . drá obte . ner . se

Coro. Moch: Coro. Moch:

un ca . pi . tal Un ca . pi . tal Un ca . pi . tal Un ca . pi . tal Un ca . pi .

pp *mf* *mf*

Tenores y Bajos. 7 Tiples. Coro y Moch: Moderato. Coro.

-tal Un ca-pi-tal Un ca-pi-tal Un ca-pi-tal un ca-pi-tal Si usted no sees.

pli-ca con mas cla-ri-dad no es fá-cil que na-die le quie-ra a-yu-

Moch:

-dar Pues voy á es-pli-car-me con gran cla-ri-dad y to-dos us-

Molto moderato

-te-des me compren-de-rán Oi-gan u-na his-to-ria muy o-ri-gi-

Coro.

nal que pa . re . ce cuen . to pe . ro que es ver . dad *p* Oi . ga . mos la his.

f *f* *p*

to . ria tan o . ri . gi . nal que pa . re . ce cuen . to pe . ro que es ver .

f *f*

dad que pa . re . ce cuen . to pe . ro que es ver . dad.

f *f* *p* *poco più.* *pp*

Moderato.

f

Moch:

por no ha.llar compa . ñi . a pa . ra mi ce . na triste es . ta . bayo el

di . a de no . che bue . na mas ha . llé ca . sualmen . te á cier . to a .

mi . go que a . cep . tó muy gu . sto . so ce . nar con mi . . . go Ya la pla . za me

fui y un be . su . go com . pré un be . su . go has . ta lli! El me . jor que en . con .

tré Ya dispuesto á gui.

sar-lo le ras.go el vientre y tro.pie . zo con cier . to in . con . ve .

nien.te En su tri . pa me . ti . do sor.pre . sa gra . ta me en.contré este ca .

Piú mosso. Coro. Moch: nu . to de ho . ja de la . . . ta Ad.mi.ra . do que dé ¡Eh! Sin embar . go lo abrí

Coro. Moch. Coro. Moch. Coro. Moch. Coro.

Y. Yen. ce. rrado en con. tré ¿Que? un pa. pel que es. tá a. qui Si!! Ad. mi. ra. do que. dé Hay de

qué Sin em. bar. go lo a. brí Ya lo o. i Yen. ce. rrado en con. tré Ya lo

sé Un pa. pel que es. tá a. qui Ven. ga a. qui! Ad. mi. ra. do que. dé Hay de

afre.

qué Sin em. bar. go lo a. brí Ya lo o. i Yen. ce. rrado en con. tré Ya lo

Coro y Moch: con los Bajos.

que está a qui.....

Moch:

sé un pa-pel un pa-pel

Ven-ga á qui.....

ff

Allo Modto

Moch:

Hay vá-rias co - pias le.ed le . ed el do - cu -

. men . . to .

que me en.con . tré

Cre - o que no lo en . ten . de .

. réis

mas lue . go

yo

lo es . pli . ca . ré le . ed, le . ed, le . ed, le .

Allegretto.

ed que lue - go yo lo espli - ca - - ré.

pp

Coro (con suma delicadeza)

p Sin

pp

esp... a - rroj... est - doc... al ma... tressie - te y..... on.ce... ni

pp

lat... El sie - te jun... gan tin ve - ló... San.zo.zo... en cost... *p*

de la... gon... *f* El he-mis-fe... *pp* trae tres... ma-ri... Ca-pi-tán

G... *pp* a bor... con-ti... Don... de ce lan... Ser... pri... de *cres.*

los... cru... el... in-di... *f* si... no... ge... os... qui... mos... ha... *rall.*

lla... *f* un... tes... men-só *p* re... part... con el... que... ven... sal *a tempo* *pp* *pp*

Moch:

nos... Ni u . no so . lo en . tien . de y e . so se com . pren . de lo que e . sas pa .

. la . bras que . ren es . pre . sar yo las he jun . ta . do las he com . ple .

. ta . do y has . ta lo bo . rra . do pu . de a . di . vi . nar. Yo lo he tra . du .

. ci . do, y sé su sen . ti . do, me cos . tó tra . ba . jo pe . ro lo lo .

gré. Ten . go gran ta . len . to ye . se do . cu . men . to den . tro de un mo .

rall:

pp Coro y Mochila.

men . to yo os es . pli . ca . ré Niu . no so . lo en . tiendey e . so se com .
El he . . mis . .

ff

prende lo quee . sas pa . la . bras que . ren es . pre . sar yo las hé jun .
fe trae tres ma ri

f *pp*

ta.do las he comple . . ta.doy has.ta lo bo . rra.do pu.dea . . di.vi .

Ca . . pi . . tan G.... a . . bor.... con

pp

nar Yo lohe tra.du . ci . do yo lohe tra . . du . ci . do yo sé su sen .

ti.... don.... de ce lan.... er....

p

ti . do, yo sé su sen . . ti.do:Yolohe tra.du . ci . do yo sé su sen .

pri de los.... cru el.... ni .

cres:

ti . do me cos . tó tra . ba . jo pe . ro lo lo . . gré ten . go gran ta .

di.... si no ge os.... qui....

f

rall:

len . to ye . se do . cu . . men . to den . tro de un mo . men . to yo os es . pli . ca .

mos ha . . lla.... un.... tes.... me....

f

ff

ré Ten . go gran ta . len . to ye . se do . cu . men . to den . tro de un mo .

se.... re.... part.... con el.... que

a tpo.

pp

pp

men.to yooses.pli . ca . ré Ten.go granta . . len.to,ten.go granta .

ven.... sal.... nos.... Qui.... mos.... ha . .

pp *poco menos*

len.to ten.gogranta . . len . . . to Ye.se do.cu . . mentoye.se do.cu .

lla Qui mos ha . lla un.... tes.... men....

p *pp* *pp rall:*

men.to den.tro deunmo . . mentoyoos es . pli.ca . . ré

so.... re . . . part.... con.... el.... que....

pp *ppp* *Coro.* *ppp*

Moch: Ten go granta . . . len to ye se do cu . . . men to den tro de un mo.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It begins with the lyrics "ven.... Sal...." and includes dynamic markings *p* and *cres:*. The piano accompaniment is written in two staves (treble and bass clefs) and features a series of chords and melodic lines. A dynamic marking *afre:* is present in the piano part.

. men to yoos es pli ca . . . ré es . . . pli . . . ca . . .

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics "nos ff que.... ven.... Sal...." and dynamic markings *ff* and *cres:*. The piano accompaniment features a series of chords and melodic lines, with a dynamic marking *fff* and a fermata over the final measure.

Allegro.

. ré.

The third system of the musical score begins with the tempo marking "Allegro." and the lyrics ". ré." and "nos." The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) and features a series of chords and melodic lines.

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

Música del mto. Caballero.

Propiedad.

Nº 5. Terceto.

Allegro.

PIANO. *p*

Mochila. (rápido)

Vues.tro ti . o se ha sal . va . do, el ne . go . cio es ta lo . gra . do nos ha . re . mos po . de .

pp

ro . sos no te . ne . mos mas que ha . blar. Pre . pa . rad el e . qui . pa . je y em . pre . nda . mos el vi .

Soledad : (rápido)

a . je es . ta no . che por la tie . rra y ma . ña . na por la mar. Ven con mi . go sin cui .

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da-do, la for-tu-na he-mos lo-gra-do: li-bres so-mos co-mo el vien-to y po-de-mos es-ca-

par: tu dis-pón el e-qui-pa-je por-que al fin de este vi-a-je no po-de-mos per-der

Escolástico.

na-da y es muy fá-cil el ga-nar Yo me en-cuen-tro a tor-to-la-do, yo no sé lo que ha-pa-

pp

ppp

sa-do me pa-re-ce to-doun sue-ño pe-ro un sue-ño sin-gu-lár; mas pre-pa-ro el e-qui-

pa . je y me lan . zo á ese vi . a . je pues fe . liz se . ré con . ti . go por la tie rra por el

Soledad. *pp*
f Yes muy fá . cil el ga . nar, *p* es muy fá . cil el ga . nar. Ven con mi . go sin cui .

Escolástico.
f Por la tie rra por el mar, *p* por la tie rra por el mar. Yo me en

Mochila.
f Por la tie rra por el mar, *p* por la tie rra por el mar. Vues . tro

f *p* *pp*

da . do, la for . tu na he mos lo . gra . do; li . bres so . mos co mo el vien . to y po . de mos es . ca .

cuen . tro a tor . to . la . do, yo no sé lo que ha pa .

ti . o se ha sal . va . do, el ne . go . cio es . tá lo .

pár. Tu dispón el e . qui . pa . je por que al fin de este vi . a . je no po . demos per . d é r
 . sa . . do ; me pa . . re . . ce to . doun sue . . ño pe . roun
 . gra . do nos ha . . re . mos po . de . ro . sos no te . .

na da y es muy fá cil el ga nar. Li . bres so mos co mo el vien to y po . de . mos es . ca .
 sue . . ño sin . . gu . . lár. Li . bres so mos co mo el vien to y po . de . mos es . ca .
 . ne . mos más que ha . blar. Pre . pa . rad el e . qui . pa . je no te . ne mos mas que ha .

- par. Y se . ré fe . liz con . ti . go por la tie . rray por el mar.

- par. Y se . ré fe . liz con . ti . go por la tie . rray por el mar.

- blar. Y emprendamos el vi . a . je por la tie . rray por el mar. Pa . ra ir luego á la

sf *p* *pp*

fon . da en bus . ca del in . glés en es . te mis . mo si . tio jun . té . mo . nos los

pp

Soledad. Escolástico. Moch. Los tres. Moch: Los abrazay se marcha.

tres. ¡E . so es! ¡E . so es! ¡E . so es! ¡E . so es! Has . ta des .

pp *sf*

(Soledad y Escolástico se
separan, vuelven otravez
y se abrazan.)

Soledad y Escolástico. Se ván corriendo.

-pues. Hasta des.pues.



Mod^{to} Tpo. de Marcha.



Los Sobrinos del Capitan Grant

Letra de R. Carrion.

ZARZUELA EN 4 ACTOS.

Música del mto. Caballero.

Propiedad.

Nº 6. BARCAROLA.

Allegro molto moderato.

PIANO.

mf *p* *sf*

Tiples.
mf A.sies.cuchan.do de la mar el me.lan.có.li.co ru.mor entre la luz crepus.cu.

Tenores.
mf A.sies.cuchan.do de la mar el me.lan.có.li.co ru.mor entre la luz crepus.cu.

Bajos.
mf Va bo - - gan - - do vien - - to en

.lar bogando va.mossin te . mor no hay mayor pla . cer que el de na . ve .

.lar bogando va.mossin te . mor no hay mayor pla . cer que el de na . ve .

po - - pa No hay mayor pla.cer que el de na . ve . gar

f *pp* *f*

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ppp
 la ra la la la ra la
f *p* *p*
 - gar nun.ca en tierra se go . zó es . te dul . ce bien es . tár *Boca cerrada*
f *p* *p*
 - gar nun.ca en tierra se go . zó es . te dul . ce bien es . tár *Boca cerrada*
f *p* *p*
 nun.ca en tierra se go . . . zó es . te dul . ce bien es . tár *Boca cerrada*
f *pp* *ppp*

la la ra la la la ra la la la ra la la la ra la la la ra la
 la la ra la la la ra la la la ra la la la ra la la la ra la

la la ra la la... *p* la ra la la

mf la ra la la ra la la

mf la... *p*

la *p*

pp

dol:
Tenores.
Del ho. ri. zonte el den. so tul *dol:* muy pronto el al. ba ya rom. pe.

Bajos.
p Del ho. ri. zonte el den. so tul

- rá del ancho espacio el claro a. zúl

muy pronto el al. ba ya rompe - rá del ancho espacio el claro a.

ritar: *tempo.*

co . lor de ro . sa se tor . na . rá Cuan . do con mi . go mi dul . ce

. zúl co . lor de ro . sa se tor . na . rá

ritar: *tempo.*

bien Cru . za las on . das del ver de mar

Cuan do con mi go mi dul . ce bien Cru . za las on . das del ver . de

sf

Co . mo es el a . gua nues tros sos . ten no ten . go mie do de nau . fra gar no ten . go mie do de nau fra .

mar Co . mo es el a . gua nues tros sos . ten no ten . go mie do de nau fra .

p

Tiples. *mf*

mf Asíes cu chan do de la mar el me lan . . có li co ru . .

Tenores. *mf*

mf gar Asíes cu chan do de la mar el me lan . . có li co ru . .

Bajos. *mf*

mf Vo . . gan . . do

. mor entre la luz crepus cu . . lar vo gan do va mos sin te . . .

. mor entre la luz crepus cu . . lar vo gan do va mos sin te . . .

va . . mos sin te . . .

la ra la la la ra la la la ra la la la ra la

pp (Boca cerrada)

pp (Boca cerrada)

pp (Boca cerrada)

pp

la la ra la la la ra la la la ra la la la ra la

la la la la la la la la

la ra la la la ra la la la ra la

la la la la la la la la

sf *pp* *sf*

la *ff* la la.....

la *ff* la la.....

la *ff* la la.....

ff *p* *pp* *ppp*

Coro.

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

Música del mto. Caballero.

Propiedad.

Nº 7. *Final 1ª*

Moderato.

PIANO. *pp*

ff

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Tiples y Tenores.

Al pa . be.lón bri . ta . . . no de . be . mos sa . . lu

Bajos.

Al pa . be.lón bri . ta . . no de . be . mos sa . lu .

mf

. dar que on . de . . a en el cer . ca . . no Pe .

. dar de . be . mos sa . lu . dar que onde . a en el cer . ca . . no Pe .

Todos. 3

. nón de Gi . bral . tar. Al pa . be.lón bri . ta . no de . be . mos sa . lu .

dar ¡Hurra! ¡Hurra!

ff

(TELÓN.)

¡¡¡Hurra!!!

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS

Letra de R. Carrion.

Música del m^{tro}. Caballero.

Propiedad.

Nº 8. *Introducción y coro de fumadores.*

Allegro brillante.

PIANO. *mf*

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First system of musical notation. The treble clef staff contains a melodic line with slurs and accents, marked with *p* and *pp*. The bass clef staff contains a rhythmic accompaniment of chords.

Second system of musical notation. The treble clef staff continues the melodic line, marked with *cres. cen.* and *do*. The bass clef staff continues the accompaniment, marked with *f*.

Third system of musical notation. The treble clef staff continues the melodic line, marked with an *8* above the staff. The bass clef staff continues the accompaniment.

Fourth system of musical notation, labeled "Coro general." at the beginning. The treble clef staff contains the vocal melody with lyrics: "Hoy ce.le.bra Chi . . le con mag.ni.fi." The bass clef staff contains the accompaniment.

Fifth system of musical notation. The treble clef staff continues the vocal melody with lyrics: ". cen . . cia el a.ni.ver.sa . . rio de su in.de.pen.den . . .". The bass clef staff continues the accompaniment.

Tiples y Tenores. Tenores.

cia To. does re . go . ci . . jo yó . yen .

Bajos.

To . . does re . . go . . .

Tip: 3 Tip: y Ten: 3

.se yó . yen . se ó . yen . se do quiér gri . tos de a . le .

. ci . . jo yó . yen . . se do quiér

1as y 2as 2as 1os

- gri . . a can . . tos de pla . . cer

gri . . tos de a . le . . gri . . a can . tos de pla . cer

Hoy ce.le . bra Chi . . le con mag.ni . . fi . .
 Hoy ce.le . bra Chi . . le
 . cen . . cia el a . ni . . ver . . sa . . rio
 con mag.ni . fi . . cen . . cia el a . ni . ver . .
 de su in.de . . pen . . den . cia. To . do to . does re . go . ci . joy a . le .
 . sa . rio de su in.de . pen . den . cia. To . does a . . le .
f *p*

- gri . a, por do . quier se o . yen can . tos de pla . cer Has . ta lás mo . mu .

- gri . a, por do . quier se o . yen can . tos de pla . cer Has . ta las mu .

f *p*

cres:

- ci . tas lu . cen sus en . can . tos, que re . ca . tan siem pre con los ne . gros man .

- ge . res lu . cen sus en . can . tos, que re . ca . tan siem pre con los ne . gros man .

cres:

Un poco piu.

tos gri . tos dea . . le . . gri . a can . tos de pla . cer.

tos gri . tos dea . . le . . gri . a can . tos de pla . cer.

f *ff*

a tpo. Tip: Ten: y Bajos.

Has - ta las mo - ci - tas lu - census en can - tos
mu - ge - res lu - census en -

Allegro molto moderato.

can - tos.

(Salen las fumadoras, con un cigarro encendido cada una en la mano)

(Se forman en ala frente al publico y cogen el cigarro con la mano izquierda)

Fumadoras. (fuman) (echan el humo)

Pssssssssssssssss

p

f

f *pp*

f

ppp

f

Sies..... en el hombre un

(fuman)

vi . cio el de fu . mar el de fu . . mar

(echan el humo)

Pssssssssssssssss

f el de fu . . mar

p

f 3

p

en la mu . ger es gra . cia par . ti . cu .

3

(fuman) (echan el humo)

lar par . ti . cu . lar

Pssssssssssssssss

p

3

f par . ti . cu . . lar.

p 3

Y con un ci . ga . rri . to ¡Val . ga . me

p 3

pp 3

Dios! ¡Val-ga-me Dios! Ca-da mu-ger chi-le-na ca-da mu-

-ger.... va-le por dos *p* y con un ci-ga-rrri-to ¡Val-ga-me

Dios! ¡Val-ga-me Dios! Ca-da mu-ger chi-le-na va-le por

dos va-le por dos *p* y con un ci-ga-rrri-to.....

dos va-le por dos con un ci-ga-rrri-to..... y con un ci-ga-

¡Val-ga-me Dios! Ca-da mu-ger chi-le-na.....

rri to..... Ca-da mu-ger chi-le-na..... ca-da mu-ger chi-

va-le por dos por dos..... cuando á los

le-na va-le por dos por dos..... cuando á los

dol:

ff *pp*

ai-res el hu-mo su-be, el hu-mo su-be, el hu-mo su-be pa-re-ce her.

p *pp* *p³* *pp*

. mo . sa fló . tan . te nu . be, flo . tan . te nu . be, flo . tan . te
 nu . be. Y siel ta . ba . co tie . ne po . dér tie . ne po .
 y siel ta . ba . co tie . ne po .
 der se sien . teun ma . re . i . to Ay!!!! que dá pla .
 cer se sien . teun ma . re . i . to que dá pla . cer que dá pla .

Musical score for a song in Spanish, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It includes various musical notations such as triplets, dynamics (p, mf, ff, pp, cresc.), and articulation marks. The lyrics are in Spanish and are written below the vocal line.

cer que dá pla . cer Ay...!!! Ay...!!! *f* que dá pla . cer

ppp *f*

(fuman) (echan el humo)

Pssssssssssssssss

f *p* *8*

f En . .

8 *f* *3* *pp*

tre dos que se quie . ren que gus . to dá ¡Que... gus . to dá

3 *3* *3* *3*

(fuman) (echan el humo)

Pssssssssssssssss

f ¡Que gus.to

dá! un..... ci.ga.rri.toá

p

(fuman)

me.dias po.der fu.mar, po.der fu.mar

(echan el humo)

Pssssssssssssssss

f po.der fu.mar.

p

p Mas su . ce . dió mil ve . ces que á lo me . jór que á lo me . jór

pp 3

se con . sumió el ci . ga . rroy el fu . ma . dor *p* y el fu . ma . dor

pp 3

p Mas su . ce . dió mil ve . ces que á lo me . jór que á lo me . jór

pp 3

se con . sumió el ci . ga . rroy el fu . ma . dór y el fu . ma . dór; su . ce . dió mil

3

1^{as} 3

p Más su . ce . dió mil ve . ces quea lo me . jor

2^{as} 3 3 3

ve . ces Mas su . ce . dió mil ve . ces se con . sumió el ci .

se con . sumió el ci . ga . rro y el fu . ma . dór

- ga . rro se con . sumió el ci . ga . rro y el fu . ma . dór

ff

dol:

f y el fu . ma . dor Cuando en la *p* ca . lle cual quier mo .

pp *p*



ci . to cualquier mo . ci . to cualquier mo . ci . to *p* con su ci .

ga . rro me dá fue . gui . to, me dá fue . gui . to, me dá fue .

gui . to tar . dan . do a . pos . ta en en . cen . der en en . cen .
tar . dan . do a . pos . ta en . en . cen .

der der *pp* De . jar . le sin can . de . la ¡Ay! *p* me dá pla .

cer de . jar . le sin can . de . la me dá pla . cer me dá pla .

pp *cres:*

cer me dá pla . cer, Ay...!!! Ay...!!! Me dá pla . cer.

1as *2as* *Todos.* *p* *ff* *ppp*

3 3 3

3 3 3

Para enlazar se suprime este compás.

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

Música del m^{tro}. Caballero.

Propiedad.

Nº 9. Pasa-calle Chileno y baile de La Zamacueca.

Allegro.

PIANO.

Coro general.

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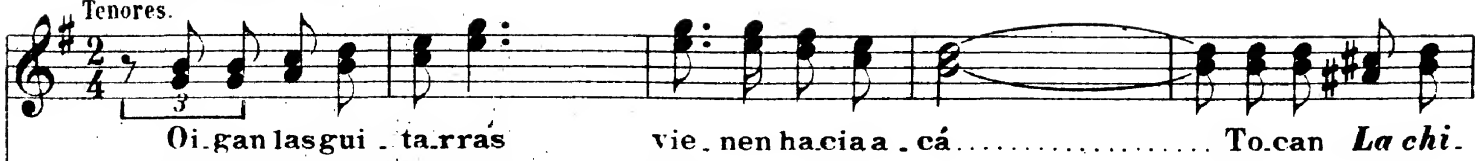
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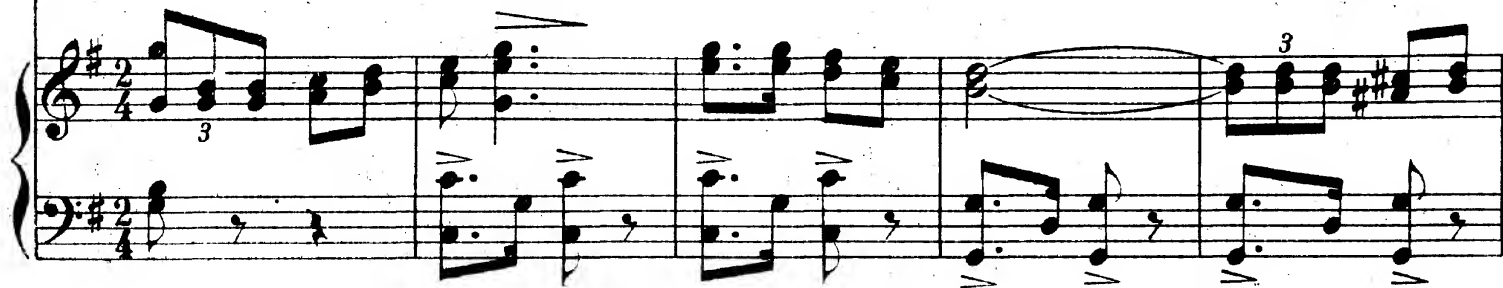
75

Tpo. de Pasacalle.

Tenores.



Bajos. (Salen los guitarristas, bandurristas bailarines y aconto.)



Tip. y Ten:



Allegro.

3

to can *La chi - le - na* vamos á bai - lar Va - ya una co -

tra - la - rá tra - la - rá tra - la - rá Va - ya una co

Tip: Ten: y Bajos.

pli - lla de la a - le - gre - cue - ca de la San - gua - ra - ña o la Za - ma -

- cue - ca. Ha - gan to - dos co - - - rro e - chense ha - cia a - llá, y el bo - ni - to

bai . le dé princi . pio yá dé princi . pio yá dé princi . pio

LA ZAMACUECA CHILENA *Baile del Pañuelo.*

Allegro giusto.

yá

p *cres.* *f*

ff

ff

p

Coro General.

mf Mi co . razón á tus piés lo vés y no lo le .

Ten: Bajos.

...vantas..... ¡Samba que le dá! ¡Samba que le dá!

Todos. Ten:

Mi co . razón á tus piés lo ves y no lo le . vantas..... ¡Samba que le

Bajos. Todos.

dá! que le dá! ¡Samba que le dá! Po-bre-ci-to... co-ra-zón

Ten:

que de des-pre-cios a-guan-tas.... ¡Sam-ba que le dá! Que le dá! Que le

Bajos. Todos.

dá
¡Sam-ba que le dá! Que le dá! Po-bre-ci-to... co-ra-zón

p

que de des-pre-cios a-guan-tas ¡Ay que le dá! Que le dá! Que le dá!

p

f *p* *f*

¡Samba que le dá! ¡Ay que le dá! ¡Que le dá! Que le dá! ¡Samba que le

pp

dá! *pp* Que es es . to de ma . ma . chun . ga que vie . ne con su ma .

cres *p*

tra . ca que si e . lla me di . ce tri . qui yo le di . go tri . qui .

tra . . ca que es es . to de ma . ma . chun . ga que vie . ne con su ma .

tra-ca que sie-lla me di-ce tri-qui yo le di-go tri-qui

Ten. Ten y Bajos. Todos. Ten. Ten y Baj.

tra-ca Ton-de-ro Ton-de-ro Ton-de-ro *fp* já, já, Ton-de-ro Ton-

Todos.

de-ro, Ton-de-ro *f* já, *ff* já, Dale a reá tu cuer-po y a cer-ca. . tea.

cá, que le dá que le dá que le dá que le dá *f* Ton-de-ro já,

já, Ton.de . ro já, já. Dale ai . reá tu cuerpo y a.cér . ca . tea.

cres . cen . do.

ca ¡Que le dá! ¡Que le dá! ¡Que le dá! ¡Que le dá!

ff

(Cesa el baile)

fff ¡Samba que le dá! Uno: ¡Viva Chile! Todos: ¡Y cómo nó! ¡Y cómo nó! y cómo nó.....

Tip: y Ten:

Bajas.

Bullea.legre el li.bre pue.blo so.be.

Tra . la . rá tra . la . rá tra . la . rá

ra . . no..... en a . mor y fiestas ar.de Tal.ca . hua . . no:.....

tra . la . rá tra . la . rá tra . la . rá tra . la . rá tra . la . rá

.... todoes re.go . ci . jo yo yen sé do quiér....., gritos de a.le..

tra . la . rá tra . la . rá tra . la . rá tra . la . rá tra . la . rá

p

gri . a can . tos de pla . cer.

tra . la . rá tra . la . rá tra . la . rá.

pp

ppp *ppp* *pppp*

pppp

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.
Propiedad.

Música del m^{tro}. Caballero.

Nº 10. Intermedio.

Allegro.

PIANO.

p *cres.* *- cen*

do. *f*

ff

dol.

Andante.

dol.

6 6

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This page of musical notation is for a piano piece in the key of F# major (three sharps). It consists of six systems of staves, each with a treble and bass staff. The first five systems are in 2/4 time, and the sixth system transitions to 3/4 time. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The sixth system includes fingerings like '6', '8', and '3'.

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

Música del mto. Caballero.

Propiedad.

Nº 11. Duo de Tiples.

Allegro moderato.

PIANO.



Mis Carlina.



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Soledad.

tie . nen mas que ha . blar Pues en Es . pa . ña . . . los a .

p mas animado. *p*

man . tes si . . . se lo pue . den . . . es . pre . sar, pa . ra de .

cir . . . se . . . "yo tea . do . ro" no en . cuen . tran ho . . . ra . . . de a . ca .

y Mis: Y ya no tie . nen mas que ha . blar. En In . gla .

bar no en . cuen . tran ho . ra de a . ca . bar. te . rra . las mu .

p *p* *sf*

ge . res no pien . san nunca en el a . mor y al no . vio ven de tar . de en

tar . de ó no se ven á lo me . jor Pues en Es , pa . . ña . . . las mu .

rall: *Soledad.*

rall: *mas animado.*

ge . res pa . san la vi . . . da en . . . el bal . cón, y el . . . no . vio

quie . . . to en . . . u . na es . qui . na lo . . . mis . mo que un guar . da . can .

ó no se ven á lo me - jor.

y Mis.

tón lo mis mo que un guarda can tón. A - lli los a - man - tes nos di - cen a.

f *p*

Mis.

. sí Pues a - sí nos di - cen los de mi pa - is Ah! Yes yu lof mi

ff *pp*

yes yu lof mi we - ri we - ri mor nig star mai di - ar

ff *pp*

Yes ai lof yu Yes ai lof yu we - ri we - ri mai di -

ff *pp* *ff* *pp*

ar Yes yu lof mi Yes yu lof mi
Soledad.

Vi . va tu sa . le . . ro cuer . po san . dun . gue . ro al . ma de mi

mas animado.

we . ri we . ri mor nig star mai di . ar Yes ai lof yu

al . . ma ca . ra ce . les . tial ven que yo tea . do . ro, tue . res mi te .

I.^o Tpo.

yes ai lof yu we . ri we . ri mai di . ar.

. so . ro, tue . res mia . le . gri . a, tue . res mi pe . sar.

I.^o Tpo.

Mis.

En mi pa - is cuando al - gun hom - bre hace el a - mor á u - na mu -

dol: *p dol:*

ger sea cerca al punto á la fa - mi - lia y la vi - si - ta muy cor -

Sole:

tes. Pues en Es - pa - ña... si le di - cen: con - sul - te us -

p mas animado. *p*

ted con... mi ma - má que da en vol - ver al... o - tro

di - a y no le vuel - ven á ver mas

y Mis. Y la vi -

- si - ta muy cor - tés. Si se hallan

le - jos dos a - man - tes se escriben

pp

sf

car - tas ca - da mês, pa - ra de - cir se so - la - men - te yo de sa -

Solo:

lud me en cuen - tro bien. Pues en Es - pa - ñas - tan - do

mas animado.

jun-tos se es-crí-ben tan-tas... e-lla y él que al... de-vol-

ver... se-las si-ri-ñen las lle-va un mo-zo de cor-

Yo de sa-lud me en-cuen-tro bien Soledad.
 y Mis. del, las lle-va un mo-zo de cor-del A-llí los a-

Mis. man-tes nos di-cen a-sí: Pues a-sí nos di-cen los de mi pa-

is Ah! Yes yu lof mi Yes yu lof mi we.ri we.ri mor nig

ff pp *ff pp*

star mai di. ar Yes ai lof yu Yes ai lof yu we.ri we.ri mai di.

ff pp

ar Yes yu lof mi Yes yu lof mi

Sole:
Vi. va tu sa. le. ro cuer. po san. dun. gue. ro al. ma de mi

mas animado.

we . ri we . ri mor nig star ma di . ar Yes ai lof yu

al . . ma ca . ra ce . les . tial ven que yo tea . do . ro, tue . res mi te .

yes ai lof yu we . ri we . ri mai di . ar yu lof mi

. so . ro, tue . res mia . le . gri . a, tue . res mi pe . sar vi . va tu sa .

yes yu lof mi yes yu lof mi we . ri we . ri mor nig

. le . ro cuer . po san . dun . gue . ro, al . ma de mi al . ma, ca . ra ce . les .

tar. Ai lof yu yes ai lof yu yes ai lof yu

. tial! Ven que yo tea . do . ro tue . res mi te . so . ro, tue . res mia . le .

The first system consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and triplets. The key signature has one sharp (F#).

we . ri we . ri mai di . ar we . ri mai mai we . ri mai

gri . a tue . res mi pe . nar Vi . va tu sa . le . ro cuer . po sandun .

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and triplets. The key signature has one sharp (F#). Crescendo markings are present above the top staff and to the right of the bottom staff.

mai we . ri mai mai we . ri mai di . ar.

. gue . ro, al . ma de mi al . ma ca . ra ce . les . tial.

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with chords and triplets. The key signature has one sharp (F#). A fortissimo (ff) marking is present in the bottom staff.

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

Música del mtro. Caballero.

Propiedad.

Nº 12. *Cabalgata.*

Allegro.

PIANO.

pp

The musical score is written for piano in a grand staff (treble and bass clef). It is in 2/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of five systems of music. The first system is marked 'PIANO.' and 'pp'. The second system has a 'p' dynamic. The third system has a 'pp' dynamic. The fourth system has a 'f' dynamic. The fifth system has a 'f' dynamic. The score is written for piano with a grand staff (treble and bass clef).

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First system of musical notation, measures 1-6. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 7-12. Measures 7-8 are marked *p*. Measure 9 is marked *rall:*. Measures 10-12 are marked *pp*. The right hand continues with a melodic line, and the left hand has a more active accompaniment.

Third system of musical notation, measures 13-18. Measures 13-14 are marked *pp*. Measures 15-18 show a crescendo marked *cres:*. The right hand has a melodic line with some chromaticism, and the left hand has a more active accompaniment.

Fourth system of musical notation, measures 19-24. The tempo changes to *Andante.* in measure 19. Measures 20-24 are marked *ff*. The right hand has a melodic line, and the left hand has a more active accompaniment.

Fifth system of musical notation, measures 25-30. Measures 25-26 are marked *dol:*. Measures 27-30 show a melodic line in the right hand and a more active accompaniment in the left hand.

Sixth system of musical notation, measures 31-36. Measures 31-32 are marked *pp*. Measures 33-36 show a melodic line in the right hand and a more active accompaniment in the left hand.

TERREMOTO.

Allegro non Troppo.

The musical score is written for piano in B-flat major, 2/4 time. It consists of five systems of music. The first system begins with a piano (*pp*) dynamic marking. The melody in the right hand is characterized by rapid sixteenth-note passages, while the left hand provides a steady accompaniment of eighth notes. The second system continues this pattern, with the right hand featuring more complex rhythmic figures. The third system introduces a change in texture with more sustained chords and a more active left hand. The fourth system shows a shift in dynamics, with the right hand playing more forcefully. The fifth system concludes the piece with a final, powerful chord in the right hand and a sustained bass line in the left hand.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A *pp* (pianissimo) dynamic marking is present in the middle of the system.

Second system of musical notation. The treble staff continues the melodic development, ending with a *dol:* (dolce) marking and a long, sustained note. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with some rests. The bass staff has a consistent accompaniment. A *ppp* (pianississimo) dynamic marking is located in the middle of the system.

Fourth system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues with a steady accompaniment. A *rall:* (rallentando) marking is present in the middle of the system.

Fifth system of musical notation, the final system on the page. The treble staff concludes with a melodic phrase. The bass staff provides a final accompaniment. A *ppp* (pianississimo) dynamic marking is present in the middle of the system.

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

Música del mtro. Caballero.

Propiedad.

Nº 13. *Muerte del Condor y coro de soldados.*

Andante.

PIANO. *pp*

dol:

The musical score is written for piano and features four systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante.' and the dynamics are 'pp' (pianissimo). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system is marked 'Andante.' and 'pp'. The second system is marked 'dol:' (dolce). The third and fourth systems continue the musical development.

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First system of musical notation. The treble clef staff begins with a melodic line in D major. The bass clef staff features a complex, rapid arpeggiated accompaniment. A dynamic marking of *ff* (fortissimo) is placed above the bass staff. The system concludes with a measure marked "TIRO." (shot), indicated by a single note with a breath mark.

Second system of musical notation. The treble clef staff continues with a melodic line, while the bass clef staff maintains the arpeggiated accompaniment. A dynamic marking of *pp* (pianissimo) is placed above the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with some chromaticism. The bass clef staff continues with the arpeggiated accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff features a more active accompaniment. A dynamic marking of *ff* (fortissimo) is placed above the bass staff.

Allegro molto moderato.

Fifth system of musical notation. The treble clef staff begins with a melodic line. The bass clef staff features a more active accompaniment. A dynamic marking of *f* (forte) is placed above the bass staff. The system concludes with a measure marked *p* (piano).

(Salen marchando lentamente y con algun abandono y pereza)

Comandante.

Mar. che . mos de fren . te con ai . . re mar. cial..... al

Coro.

Mar. che . mos de fren . te con ai . . re mar. cial..... al

son de la ca . . ja lle. van . do el com. pás..... Ya . sí cuan. do

son de la ca . . ja lle. van . do el com. pás..... Ya . sí cuan. do

lle . . gue ve . rá ve . rá el ge . ne . ral Que habeis a . pren . di . . do lo

lle . . gue ve . rá ve . rá el ge . ne . ral Que to . . dos sa . be . . mos lo

más prin . ci . pal Con bri . oy sol . tu . . ra los bra . zos mo .

más prin . ci . pal Con bri . oy sol . tu . . ra los bra . zos mo .

vez mi . ran . . do de fren . . te con no . ble al ti . vez Mar.

vez mi . ran . . do de fren . . te con no . ble al ti . vez Mar.

.chad con fir. me . . . za fi. jan . do los pies que
 .che . . . mos con fuer. . . za fi. jan . do los pies que

vues . . . tros za. pa. . . tos no se han de rom .
 nues . . . tros za. pa. . . tos no se han de rom .

(Hacen lo que manda el Comandante con mucha pesadez y desigualdad)
 -per. Firmes!! Descansen!!! Arrrrr!!!
 -per.

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS

Letra de R. Carrion.

Música del m^{tro}. Caballero.

Propiedad.

Nº 14. Paso-doble de los Gauchos.

Allegro moderato.

PIANO. *mf*

Coro.

Vi . vael ge . ne . ral Ar . chi pa . rra qui . rri ge . rri be . rri go . rri gu . rri .

. che . a

Bien ve-ni-do se . a Vi - va el ge-ne.

.ral Ar-chi pa-rraqui-rrí ge-rrí be-rrí go-rrí gu-rrí che-a

General.
Bas . tabas . ta ya de vi-vas que me voy car-gan . do yo! y ve-a-mos co-mo

pp *pp*

Comandante. Gene:
mar-cha es-ta-jen-te en la in-struc-ción (Dios nos co-ja con-fe-sa-dos!) que ma-ni-ó-bren á mi

pp

Comte

voz! Vá á manda . ros v u e x . ce . len . cia ! Mu . cho oi . do y a . ten . ción ! Mu . cho oi . do y a . ten .

mf

Comte

. ción ! Mu . cho oi . do y a . ten . ción ! (El General manda varios movimientos que ejecutan siempre mal) Es . ta vez les ha sa .

p

Gene:

. li . do un po . qui . to de . si . gual Yes us . ted quien los ins . tru . ye ? Es us . ted un a . ni .

sf

. mal . De los gauchos de mies colta pueden estos a . pren . dér los sol . dados que yo ins .

f

(Vá hacia el sitio por donde salió y grita:)

tru - yo al momen - to vais a ver.

Firmes!
De frente!
Paso redoblado!
March...

Allegro.

pp

f

p

pp

cres.

ff

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and a triplet of eighth notes. The bass staff contains a series of chords and a triplet of eighth notes.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and a triplet of eighth notes. The bass staff contains a series of chords and a triplet of eighth notes.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and a triplet of eighth notes. The bass staff contains a series of chords and a triplet of eighth notes. The dynamic marking *ff* is present.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and a triplet of eighth notes. The bass staff contains a series of chords and a triplet of eighth notes.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and a triplet of eighth notes. The bass staff contains a series of chords and a triplet of eighth notes. The dynamic marking *ff* is present.

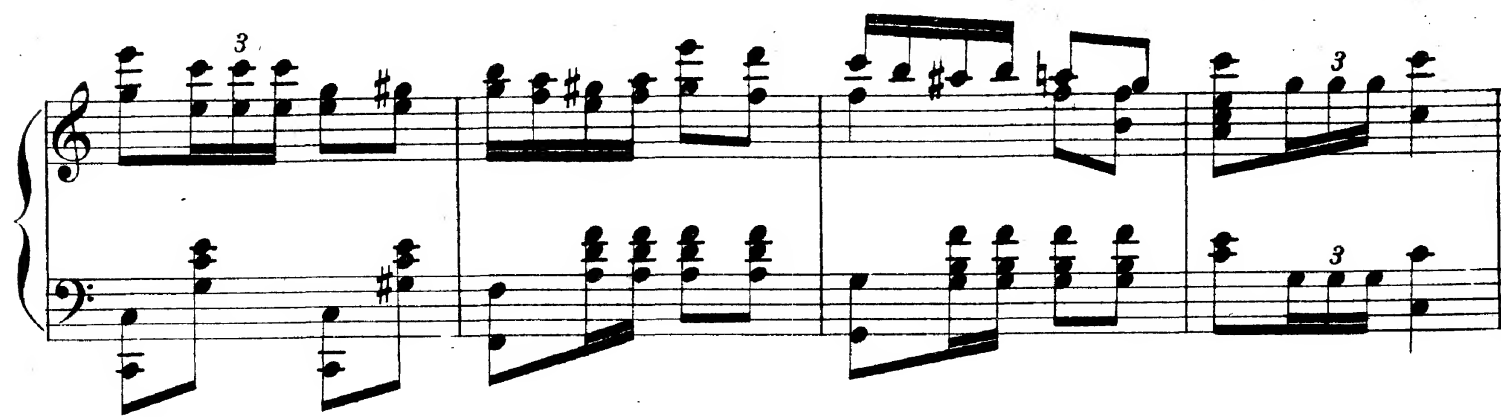
First system of musical notation. The treble clef staff features a series of chords and a melodic line. The bass clef staff provides a harmonic accompaniment. A *pp* (pianissimo) dynamic marking is present in the first measure.

Second system of musical notation. The treble clef staff contains a triplet of eighth notes marked with a *ff* (fortissimo) dynamic. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff shows a continuation of the melodic and harmonic material. The bass clef staff features a more active line with eighth notes.

Fourth system of musical notation. The treble clef staff includes triplet markings over eighth notes. The bass clef staff maintains a steady accompaniment.

Fifth system of musical notation. The treble clef staff features a triplet of eighth notes. The bass clef staff includes a *f* (forte) dynamic marking in the final measure.



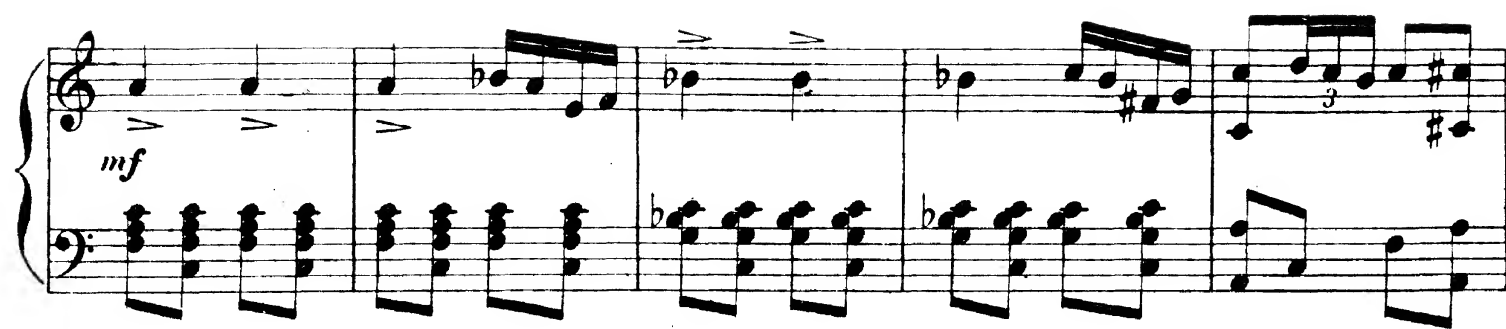
The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some beamed together, with a trill-like figure in the final measure. The lower staff is in bass clef and features a steady eighth-note accompaniment. A double bar line is present after the third measure.

The second system continues the musical piece. The upper staff shows more complex rhythmic patterns, including triplets. The lower staff maintains the eighth-note accompaniment. A double bar line is present after the third measure.

The third system features a more dynamic and complex texture. The upper staff includes several triplet chords and moving lines. The lower staff has a more varied accompaniment with some rests. Dynamic markings *f* and *p* are used. A double bar line is present after the third measure.

The fourth system continues with intricate patterns in the upper staff, including many triplet chords. The lower staff provides a steady accompaniment. Dynamic markings *f* and *p* are used. A double bar line is present after the third measure.

The fifth system concludes the page. The upper staff features a series of triplet chords and moving lines. The lower staff has a steady accompaniment. A dynamic marking *p* is used. A double bar line is present after the third measure.



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a triplet of eighth notes marked with a '3' above them. The dynamic marking *ff* (fortissimo) is present in the first measure.

Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a triplet of eighth notes marked with a '3' above them. The dynamic marking *ff* (fortissimo) is present in the final measure.

Third system of musical notation, featuring a treble and bass staff. The dynamic marking *ff* (fortissimo) is present in the third measure.

Fourth system of musical notation, featuring a treble and bass staff. The dynamic marking *ff* (fortissimo) is present in the third measure.

Fifth system of musical notation, featuring a treble and bass staff. This system concludes the musical passage with a final double bar line.

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

Música del mtro. Caballero.

Propiedad.

Nº 15. *Mutación: Mutis del General.*

Tpo. de Marcha.

PIANO.

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Orquesta sola.

Tpo. de Marcha.

¡Paso regular.... marchen!

f

The first system of musical notation for piano, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a whole rest in the treble and a dotted half note in the bass, both marked with a forte (*f*) dynamic. This is followed by a series of chords and eighth-note patterns in the treble, and a steady eighth-note accompaniment in the bass.

The second system of musical notation for piano, continuing the piece. It features a grand staff with treble and bass clefs. The treble part has a series of chords and eighth-note patterns, while the bass part has a steady eighth-note accompaniment.

The third system of musical notation for piano, continuing the piece. It features a grand staff with treble and bass clefs. The treble part has a series of chords and eighth-note patterns, while the bass part has a steady eighth-note accompaniment.

p

The fourth system of musical notation for piano, continuing the piece. It features a grand staff with treble and bass clefs. The treble part has a series of chords and eighth-note patterns, while the bass part has a steady eighth-note accompaniment. The system ends with a double bar line.

Mutis de los soldados.

Allegro molto moderato.

Piano introduction in G major, 6/8 time. The music is marked *mf* (mezzo-forte). It features a rhythmic melody in the right hand and a supporting bass line in the left hand, both using eighth and sixteenth notes.

Comandante.

Vocal line for the Comandante, in G major, 6/8 time. The melody is simple and rhythmic, matching the piano introduction. The lyrics are: Mar . che . . mos de fren . . te con ai . . re mar .

Coro.

Vocal line for the Coro and piano accompaniment. The Coro part is in G major, 6/8 time, with the same melody as the Comandante. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The lyrics are: Mar . che . . mos de fren . . te con ai . . re mar .

Vocal line for the Comandante, continuing the melody. The lyrics are: . cial al son de la ca . . ja lle . van . do el com .

Vocal line for the Coro, continuing the melody. The lyrics are: . cial al son de la ca . . ja lle . van . do el com .

Piano accompaniment for the final section, continuing the harmonic support with chords and moving lines in both hands.

(Comandante: con bajos)

Coro.

-pás..... Con bri - oy sol - tu - ra los bra - zos mo -

p

-ved..... mi - ran - do de fren - te con no - ble al - ti -

-vez mar - che - mos con fuer - za fi - jan - do los

(Comte unis bajos.)

pies que nues - tros za - pa - tos no se han de rom -

- per.

p

cres - cen - do.

8

ff

p *rall:* *pp*

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

Musica del mro. Caballero.

Propiedad.

Nº 16. Tempestad y Final 2º (Orquesta sola)

Allegro.

PIANO. *pp*

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ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

Música del mto. Caballero.

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Nº 17. Canción y Coro de Bandidos. (Acto III.)

Allegro Brillante.



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Coro de Hombres: (Tenores y Bajos)

A . qui nos tie . nes re . u . ni . dos, or . de . na y

man . da sin te . mor, que esta . mos to . dos de . ci .

Tenores.

Bajos.

di . dos áo . be . de . cer . te con va . lor Siel

di . dos áo . be . de . cer . te con va . lor

plan es nue . vo y a rries . ga . do nin . gu . no a . trás se vol . ve .

Siel plan es nue . vo y a rries . ga . do nin .

rá Se . pa . mos pues lo que has pen . sa . do co . mien . za

gu . no a . trás se que . da . rá; se . pa . mos pues lo que has pen . sa .

ya comien.za ya se. pamos pues lo que has pen.
do co.mien.za ya, comien.za ya. Se. pamos pues lo que has pen. sa. do se. pa. mos

sa. do comien.za ya comien.za ya. Nin.gu. no a.
pues lo que has pensa. do co.mien.za ya, comien.za ya. Nin. gu. no a.

cres:

Coro todos. Jaime.
trás se vol. ve. rá..... Es. tan. do á mi la. do no te. mais ja.

ff (Voz sola) *p*

Maestoso.

- más, que á gol - pe se - gu - ro me lan - zo no más.

Jaime.

Ya que ingrata la for - tu - na..... su fa -

.vor..... nos ha ne . ga . do del des . ti . no des . pia .

. da . do..... el des . den el des . den hay que ven . gar..... *p* si . la

suer te..... lea . ban . do . . na....., á los quee . . lla ha pro . te .

. gi . do..... sin te . mor de . . beel ban . di . . do..... de sus

do.nes de sus do.nes des . po . jar de sus do.nes des . po .

-jar des . po . jar.....y o.cul.to en la

som.bra caa u.gre en a . ce . cho al hie.rroe . ne . mi . go no mues.tre su

pe . cho, su vi.da en pe . li . gro no pon . ga ja . más y á gol . pe se .

Coro: Jaime y Bajos.

gu-ro se lan-ce no más Yo cul-to en la sombra cual ti-gre en a-

ce-cho al hie-rro e-ne-mi-go no muestre su pe-cho, su vi-da en pe-

li-gro no pon-ga ja-más yá gol-pe se-gu-ro se lan-ce no

Poco più. Jaime y Bajos. Todos. Jaime y Bajos.
más su vi-da en pe-li-gro su vi-da en pe-li-gro no pon-ga ja-

Todos.

más no pon . ga ja . más.

p

Jaime.

Las en . trañas tie . ne deo . ro es . ta tie . . rra que pi .

.sa . mos pe . . ro el o . ro no bus . ca . mos don . de o .
 . cul . ta don de o . cul . ta su fi . lón . No ! que es me . jor y más se .
 . gu . . ro el ro . bar . . se . . lo al mi . ne . ro , con . ver .
 . ti . . do ya en di . ne . . ro y en do . blón so . bre do . blón so . bre do .

Todos: Jaime unis Bajos.

blón, y en do.blón so . . . bre do.blón. ¡Ah.....

ff

Es.tad sin cui.da.do mi plan es se.gu.ro &

.....! De.jad el cui.da.do su plan es se.gu.ro a.quí nues.tra

mi.na se.rá de o.ro pu.ro. Escar.ben la tie.rra los o.tros a.

Jaime.

llá, bus can do el te . so . ro que nues.tro se . rá. *pp* Bus.can.do el te .

Coro.

llá, bus.cando el te . so . ro que nues.tro se . rá. *pp* Bus.can.do el

pp pp

so . ro que nues . tro se . rá es . car . ben la tie . rra los o . tros a

te . so . ro que nues . tro que nues . tro se . rá es . car . ben la tie . rra los o . tros

llá bus . can . do el te . so . ro que nues . tro se . rá es . car . ben la

los o . tros a . llá bus . can . do el te . so . ro que nues . tro se . rá es . car . ben

tie . . rra los o . . tros a . llá , bus . can . do el te .

la tie . rra los o . tros a . llá , bus . can . do el te .

sf *p* *cres.* *f*

so . ro que nues . tro se . rá.

so . ro que nues . tro se . rá.

Mutación.

Maestoso.

f

pp

ppp

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

Música del m^{tro}. Caballero.

Propiedad.

Nº 18. *Coro y Mutación.*

Andante.

PIANO.

pp

cres:

ff

pp

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(Sale un mozo de la estación, toca la campana y dice después:)

(Se oye el silbido de la locomotora)

Viajeros de la línea de Sanlurs!!!



Viajeros.

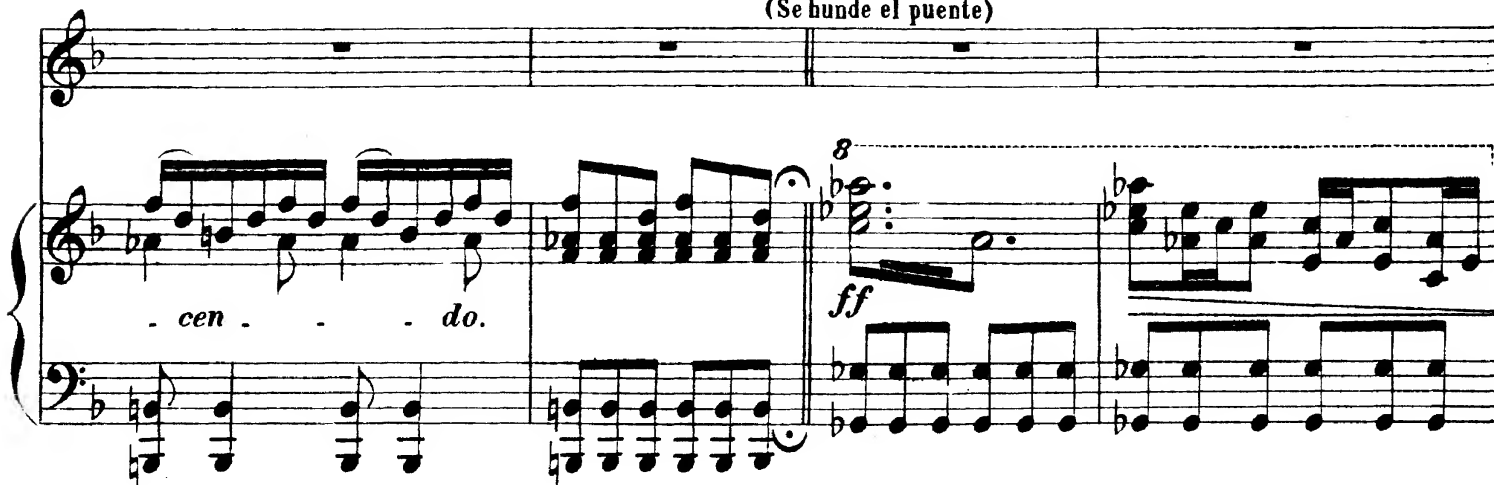
Jaime.

Ya llega el tren!!

(Estoy intranquilo)



(Se hunde el puente)



Mochila: (agitando un pañuelo) Doctor. Todos.

¡Compañeros! ¡Mochila! Si

Soledad. Jaime.

Eles! se ha salvado (Bah! ¡Importa poco!)

p

cres:

Allegro giusto. Coro interior.

En tan.to que con

ff *f* (Banda dentro)

go.zo re . pá.te.se el bo . tin be . bamos y brin.demos, la vida es un fes.

Tenores.

ff tin al cho-que de las co-pas sea-le-grael co-ra-zón; be-

Bajos.

ff tin al cho-que de las co-pas sea-le-grael co-ra-zón el co-ra-

ba-mos sin des-can-so brandy, gi-ne-bray rón! be-ba-mos sin des-

zón be-ba-mos sin des-can-so brandy, gi-ne-bray ron, be-ba-mos

can-so bran dy, gi-ne-bray rón! Tra la la la la la la ra

sin des-can-so bran dy, gi-ne-bray rón. Tra la la la la la ra la

la la la la la tra la la la la la la ra la la la la

la la la la ra la la la la ra la la la

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics 'la la la la la tra la la la la la la ra la la la la'. The middle staff is another vocal line in bass clef with lyrics 'la la la la ra la la la la ra la la la'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of two flats (B-flat major). The piano part features a steady eighth-note bass line and chords in the treble.

la.

la.

pp

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyric 'la.'. The middle staff is another vocal line in bass clef with the lyric 'la.'. The bottom staff is a piano accompaniment in grand staff. It begins with a piano (*pp*) dynamic marking. The piano part features a steady eighth-note bass line and chords in the treble, with some melodic movement in the upper register.

The third system of the musical score consists of two staves, both in grand staff. The piano accompaniment continues with a steady eighth-note bass line and chords in the treble. The system concludes with a final chord in the bass clef.

Mutación.
Allegro.

(Empieza piano y vá crescendo)

The musical score is written for piano and consists of six systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system begins with a piano (*pp*) dynamic marking. The notation includes a variety of note values (quarter, eighth, and sixteenth notes), rests, and slurs. The bass line is characterized by frequent chords and rests, while the treble line features more melodic movement. The overall texture is light and airy, typical of Debussy's style. The score concludes with a final chord in the bass line.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Poco
menos.

Second system of musical notation, marked *mf* (mezzo-forte). The treble staff features a series of chords and melodic fragments, while the bass staff continues the accompaniment. The tempo marking "Poco menos." is placed to the left of the system.

Third system of musical notation, marked *pp* (pianissimo). The treble staff shows a more active melodic line with slurs, and the bass staff has a steady accompaniment. The *pp* marking appears at the end of the system.

Fourth system of musical notation, continuing the piece. The treble staff has a melodic line with some rests, and the bass staff provides a consistent accompaniment.

Fifth system of musical notation, marked *pp* (pianissimo). The treble staff features a melodic line with slurs, and the bass staff has a steady accompaniment. The *pp* marking is placed at the beginning of the system.

Sixth system of musical notation, marked *pp* (pianissimo) and *ppp* (pianississimo). The treble staff has a melodic line with slurs, and the bass staff provides a steady accompaniment. The *pp* marking is at the beginning, and *ppp* appears later in the system.

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS

Letra de R. Carrión.

Música del m^{tro}. Caballero.

Propiedad.

Nº 19. Vals del fondo del mar.

Tpo. de Vals.

PIANO.

p

ff

f

p

p

f

pp

p

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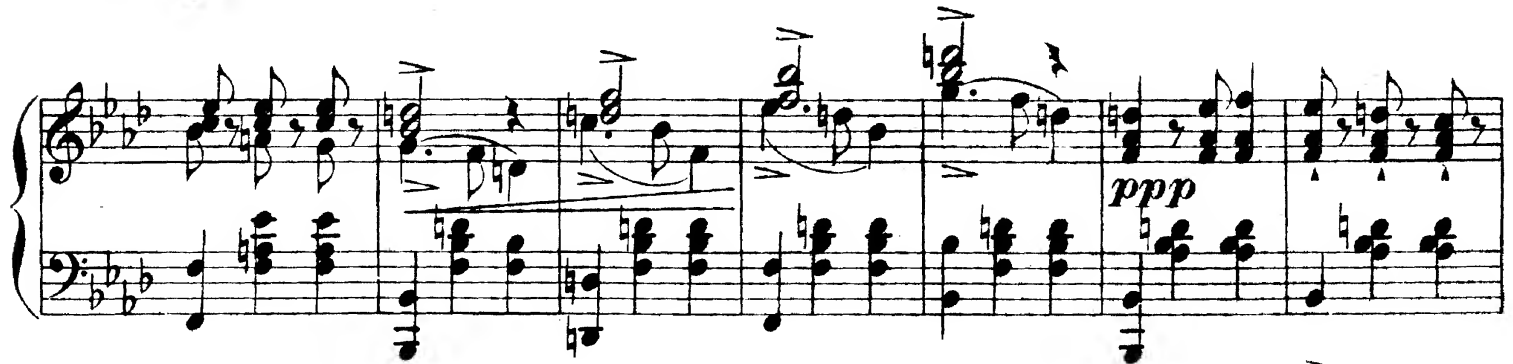
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This page contains six systems of musical notation for piano. The key signature consists of four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** The first system begins with a repeat sign. The right hand features a melodic line with slurs, and the left hand provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present.
- System 2:** The second system continues the melodic and harmonic development.
- System 3:** The third system includes a crescendo marking (*cres:*) above the right hand.
- System 4:** The fourth system continues the melodic and harmonic development.
- System 5:** The fifth system continues the melodic and harmonic development.
- System 6:** The sixth system begins with a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *ppp* (pianissimo) is present.





como eco

pp *f* *pp*

mf *sf*



This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements such as eighth notes, quarter notes, half notes, and full notes, often grouped with slurs. There are also rests and dynamic markings: *p* (piano) appears in the third system, *mf* (mezzo-forte) in the fifth system, and *f* (forte) in the fourth system. The piece concludes with a final cadence in the sixth system.

First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and a crescendo (*cres.*) marking. The bass clef staff features a steady accompaniment of eighth notes.

Second system of musical notation. The treble clef staff includes piano (*p*) and pianissimo (*pp*) dynamics. The bass clef staff continues with a consistent eighth-note accompaniment.

Third system of musical notation. The treble clef staff shows a melodic line with a forte (*f*) dynamic. The bass clef staff features a dense texture of sixteenth-note chords.

Fourth system of musical notation. The treble clef staff contains a melodic passage. The bass clef staff maintains the dense sixteenth-note chordal accompaniment.

Fifth system of musical notation. The treble clef staff includes piano (*p*) and pianissimo (*pp*) dynamics. The bass clef staff continues with the sixteenth-note accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with piano (*p*) and pianissimo (*pp*) dynamics. The bass clef staff includes a forte (*f*) dynamic and a pianissimo (*ppp*) marking.





Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

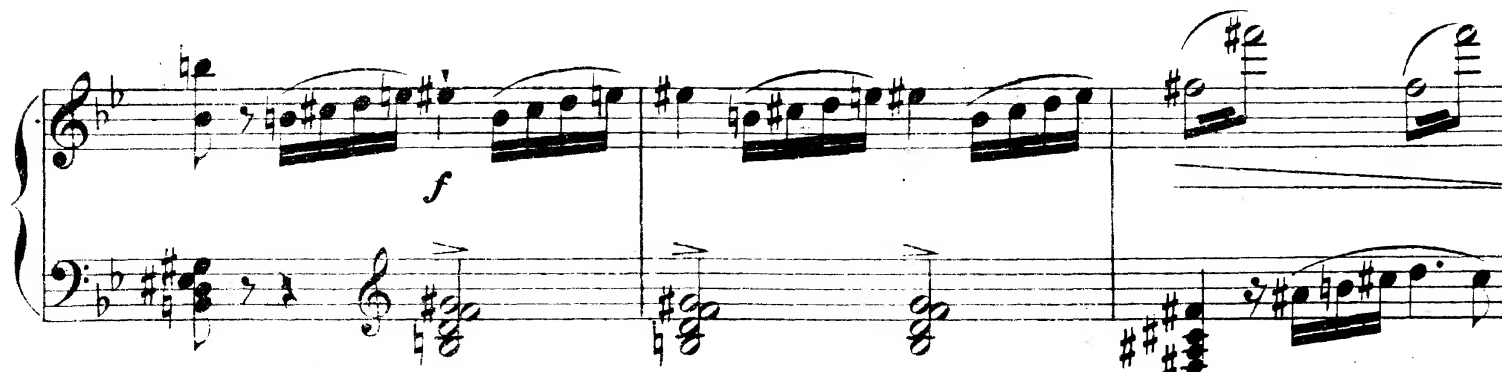
Música del mtro. Caballero.

Propiedad.

Nº 20. Acto 4º Introduccion y Coro.

Allegro agitato.

PIANO



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This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical elements such as eighth notes, sixteenth notes, and rests. Dynamic markings are present, including *p* (piano) in the second system and *sf* (sforzando) in the third system. The piece concludes with a double bar line at the end of the sixth system.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system contains a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a common time signature. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat signs at the end of the sixth system.

First system of piano accompaniment. The right hand features a rapid, ascending and descending scale-like pattern. The left hand provides a harmonic foundation with chords and single notes. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of piano accompaniment. It includes a section marked "TELÓN." (Curtain). The right hand has a melodic line with some chromaticism. The left hand continues with harmonic support. Dynamics include *fff* (fortissimo) and *rall.* (rallentando).

Third system of piano accompaniment. The right hand has a more active melodic line. The left hand features a complex, rhythmic pattern. Dynamics include *pp* (pianissimo).

Fourth system of music, featuring vocal parts and piano accompaniment. The vocal parts are labeled "Coro de Hombres." (Men's Chorus) and "Tenores." (Tenors). The lyrics are "Los pri . sio . ne . ros". Dynamics include *dol.* (dolce), *pp* (pianissimo), and *ppp* (pianississimo).

Fifth system of music, featuring vocal parts and piano accompaniment. The vocal parts are labeled "Bajos." (Bass) and "Ten." (Tenor). The lyrics are "duer . . . men, Los pri.sio.ne.ros duer . . . men ¡Duer.man en". Dynamics include *pp* (pianissimo) and *p* (piano).

paz! Bajos. *pp* Ten^s
p ¡Duerman en paz.....! Es el úl . ti . mo

pp sue . . ño Bajos. *pp* Ten^s
 Es el úl . ti . mo sue . . ño que go . za .

pp rán! Bajos. *pp* Ten^s
 ¡Que go . za . rán! ¡Duer man en

Bajos. Todos.
 paz! *pp* ¡Duerman en paz! *pp* Es el úl . ti . mo sue . ño que go . za .

rân.....

pp dol:

ppp

(BANDA SOLA)

Moderato.

piano todo.

ppp

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS.

Letra de R. Carrion.

Música del mtro. Caballero.

Propiedad.

Nº 21. Coro de Antropófagos.

Andante.

PIANO

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41973

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sf ppp pp

3 Tenores 1^{os} 2^{os} y 3^{os} 4^{os} 5^{os} y 6^{os} 7^{os} 8^{os} y 9^{os} Bajos. Ten² 2^{os} id. 1^{os} Los 9.

p Ka ra te té Ka ra te té Ka ra te té ra ta ra

2^o 3^o 4^o 5^o 6^o 7^o 8^o

ba ka, ba ka, ba ka, ba ka, ba ka, ba ka, ba ka, ba ka,

9^o 3. Bajos. 3 Ten² 2^{os} 3 id. 1^{os} Los 9. 2^o 3^o 4^o 5^o 6^o 7^o 8^o

p ba ka. Var.ca. tu á Var.ca. tu á Var.ca. tu á *ff* Fu. ka. ra bú, bú, bú, bú, bú, bú, bú, bú,

9º 3 Bajos. 3 Tenº 2ºs 3 id. 1ºs Los 9.

p *p* *f*

bú Do - ru - ga nei Do - ru - ga nei Do - ru - ga nei pa - pa - ra

2º 3º 4º 5º 6º 7º 8º

na - ta, na - ta, na - ta, na - ta, na - ta, na - ta, na - ta, na - ta,

pp

9º 3 Bajos. 3 Tenº 2ºs 3 id. 1ºs Los 9.

p *p* *f*

na - ta Tau - po - ka - ti, Tau - po - ka - ti, Tau - po - ka - ti, Maun - ga - na

Tenores 1^{os} y 2^{os} 2º 3º 4º 5º 6º Los 6 Ten^{es} 3

mú, mú, mú, mú, mú, mú, Ka ra te té Ra ta ra bá

Bajos. 7º 8º 9º Los 3 Bajos 3

mú, mú, mú, Ka ra te té Ra ta ra

pp *f*

tau po ka ti pa pa ra na

bá tau po ka ti pa pa ra

Los 3, 2^{os} 3 Los 3, 1^{os} 3 Los 6. 3

Ka ra te te, Ka ra te te Tu Ka ra

p na ka ra te te *f* Tu Ka ra

Los 9. 2º 3º 4º 5º 6º 7º 8º 9º 3 Bajos. 3 Tenº 2ºs 3 id. 1ºs Los 9.

bú, bú, bú, bú, bú, bú, bú, bú, bú, Tau po ka ti Tau po ti ka Tau po ka ti Maunga na

pp

Tenores. 2º 3º 4º 5º 6º

mú, mú, mú, mú, mú, mú,

Bajos. 7º 8º

mu mú, mú,

p

Tiples.

f Sa la ba, sa la ba, sa la ba, sa la ba, sa la ba, sa la ba, sa la ba,

9º

mú

p

Ka sa la ba ka sa la ba ka sa la ba ka sa la ba

Tenores y Bajos.

f Ka ka ka

ka ku ri bi ku ri bi ku ri bi ku ri bi ku ri bi ku ri bi

ka

p

ki ku ri bi ki ku ri bi ki ku ri bi ki ku ri bi

ki ki ki

ki ma . ta . ra ma . ta . ra ma . ta . ra ba, ma . ta . ra ma . ta . ra ma . ta . ra

ki *f* ma . ta . ra ba ma . ta . ra

ba de . go . lli ki, de . go . lli ki, de . go . lli ki, de . go . lli .

ba ki ki ki

ki ma . ta . ra ma . ta . ra ma . ta . ra ba, de . go . lli de . go . lli de . go . lli

ki ma . ta . ra ba de go lli

Coro general.

ki ka ra te te ka ra te te sa la ba ka sa la ba

pp

ka ku ri bi ki ku ri bi ki ma ta ra ba ma ta ra

ba de . go . lli ki, ma . ta . ra ba, de . go . lli ki, ma . ta . ra

ff ma.ta.ra ma.ta.ra ma.ta.ra ma.ta.ra ma.ta.ra ma.ta.ra ma.ta.ra de.go.lli

ff

ki.

f *pp*

pp *pp*

p *pp* *ff*

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS

Letra de R. Carrion.

Música del mto. Caballero.

Propiedad.

Nº 22. INTERMEDIO.

Allegro.

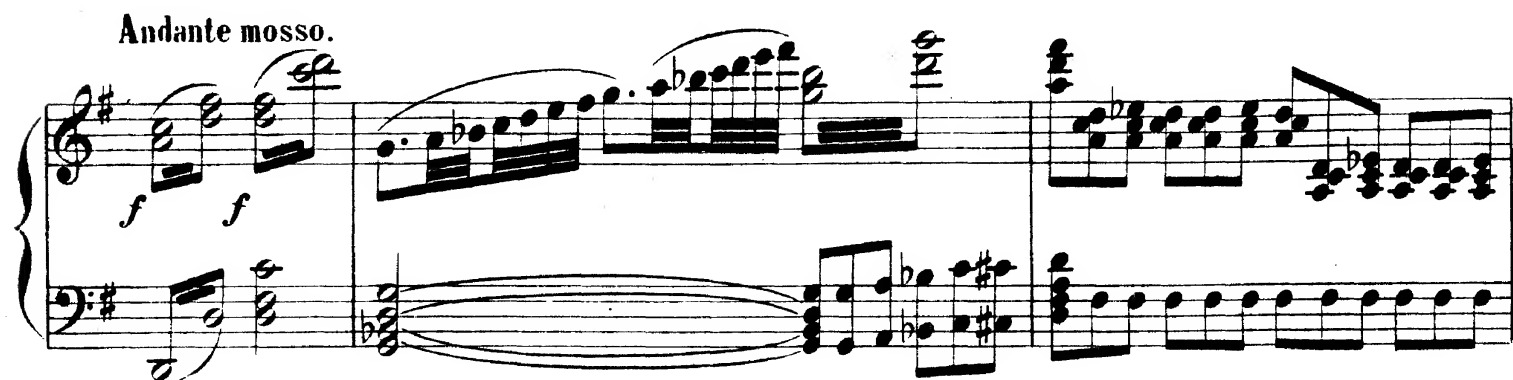
PIANO

The musical score is for a piano intermedio. It consists of five systems of music. The first system is marked 'p' and 'pp'. The second system is marked 'p'. The third system is marked 'p'. The fourth system is marked 'p'. The fifth system is marked 'p' and 'cres:'. The score is in G major and 2/4 time.

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First system of musical notation. The treble clef staff begins with a melodic line in G major, featuring a series of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *p* (piano) and *pp* (pianissimo).

Second system of musical notation. The treble clef staff continues the melodic development with more complex rhythmic patterns. The bass clef staff maintains the harmonic support with steady accompaniment.

Third system of musical notation. The treble clef staff shows further melodic elaboration. The bass clef staff continues with a consistent accompaniment pattern.

Fourth system of musical notation. The treble clef staff features a dense texture of notes. The bass clef staff continues the accompaniment with a steady rhythm.

Fifth system of musical notation. The treble clef staff concludes the previous phrase with a rising melodic line. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff begins a new phrase with a melodic line. The bass clef staff features a more active accompaniment with chords and moving lines. A *ff* (fortissimo) marking is present.

First system of musical notation. The treble clef staff contains a melodic line with many accidentals (sharps and naturals) and a complex rhythm. The bass clef staff contains a series of chords, some with a colon indicating a repeat or a specific articulation.

Second system of musical notation. The treble clef staff features a series of chords with a descending melodic line. The bass clef staff contains a series of chords, some with a colon indicating a repeat or a specific articulation.

Third system of musical notation. The treble clef staff contains a melodic line with many accidentals and a complex rhythm. The bass clef staff contains a series of chords, some with a colon indicating a repeat or a specific articulation. The system ends with a *pp* (pianissimo) dynamic marking.

Andante.

Fourth system of musical notation, marked *Andante.* The treble clef staff contains a series of chords with a descending melodic line. The bass clef staff contains a series of chords, some with a colon indicating a repeat or a specific articulation.

Fifth system of musical notation. The treble clef staff contains a series of chords with a descending melodic line. The bass clef staff contains a series of chords, some with a colon indicating a repeat or a specific articulation. The system begins with a *ppp* (pianississimo) dynamic marking and ends with a *pp dol:* (pianissimo, *dolce*) dynamic marking.

The image displays a page of musical notation for piano, consisting of six systems of staves. Each system contains a treble staff and a bass staff, both with a key signature of one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first five systems show complex, flowing passages in both hands, often with arpeggiated figures in the bass. The sixth system is marked with *rall:* and *pp* (pianissimo), indicating a change in tempo and dynamics. The notation is written in a clear, professional style, typical of a printed musical score.

First system of musical notation, measures 1-2. The treble clef staff contains a whole note chord in measure 1 and a half note chord in measure 2. The bass clef staff contains a continuous eighth-note arpeggiated pattern.

Second system of musical notation, measures 3-4. The treble clef staff contains a half note chord in measure 3 and a whole note chord in measure 4. The bass clef staff continues the eighth-note arpeggiated pattern.

Third system of musical notation, measures 5-6. The treble clef staff contains a half note chord in measure 5 and a whole note chord in measure 6. The bass clef staff continues the eighth-note arpeggiated pattern. The dynamic marking *pp* is present in measure 5.

Fourth system of musical notation, measures 7-8. The treble clef staff contains a half note chord in measure 7 and a whole note chord in measure 8. The bass clef staff continues the eighth-note arpeggiated pattern.

Fifth system of musical notation, measures 9-10. The treble clef staff contains a half note chord in measure 9 and a whole note chord in measure 10. The bass clef staff continues the eighth-note arpeggiated pattern. The dynamic marking *rall:* is present in measure 9.

First system of a musical score. The treble clef staff contains a series of eighth notes, while the bass clef staff features a more complex rhythmic pattern with slurs and ties. The system concludes with a repeat sign and a final measure.

Allegretto.

Second system of the musical score, marked **Allegretto.** The treble clef staff begins with a 6/8 time signature and includes a trill (tr) in the final measure. The bass clef staff starts with a forte (sf) dynamic and consists of a steady sequence of chords.

Third system of the musical score. The treble clef staff features a trill (tr) in the fourth measure. The bass clef staff continues with a consistent harmonic accompaniment of chords.

Fourth system of the musical score. The treble clef staff shows a melodic line with various intervals and slurs. The bass clef staff provides a supporting harmonic structure with chords.

Fifth system of the musical score. The treble clef staff contains a series of eighth-note patterns. The bass clef staff continues with a steady accompaniment of chords.

Los Sobrinos del Capitan Grant

ZARZUELA EN 4 ACTOS

Letra de R. Carrion.

Música del m^{tro}. Caballero.

Propiedad.

Nº 23. Baile Final.

Allegro.

PIANO.

p

The musical score for 'Baile Final' is written for piano in 6/8 time. It begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Allegro.' and the dynamics are 'PIANO.' and 'p'. The score is divided into four systems. The first system has a 'p' dynamic marking. The second and third systems continue the melody and accompaniment. The fourth system begins with a 'f' dynamic marking. The melody is primarily in the treble clef, while the accompaniment is in the bass clef.

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First system of musical notation. The treble clef staff features a rapid, continuous sixteenth-note melody, while the bass clef staff provides a steady accompaniment of eighth-note chords. The key signature consists of two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the rapid sixteenth-note melody, and the bass clef staff maintains the eighth-note chordal accompaniment. The key signature remains two sharps.

Third system of musical notation. The treble clef staff continues the rapid sixteenth-note melody. The bass clef staff features a series of eighth-note chords. A double bar line is followed by a *ff* (fortissimo) dynamic marking and a new musical staff.

Fourth system of musical notation. The treble clef staff continues the rapid sixteenth-note melody. The bass clef staff features a series of eighth-note chords. A *rall:* (rallentando) marking is present. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff features a rapid sixteenth-note melody. The bass clef staff provides a steady accompaniment of eighth-note chords. The key signature remains two sharps.

Marcha.

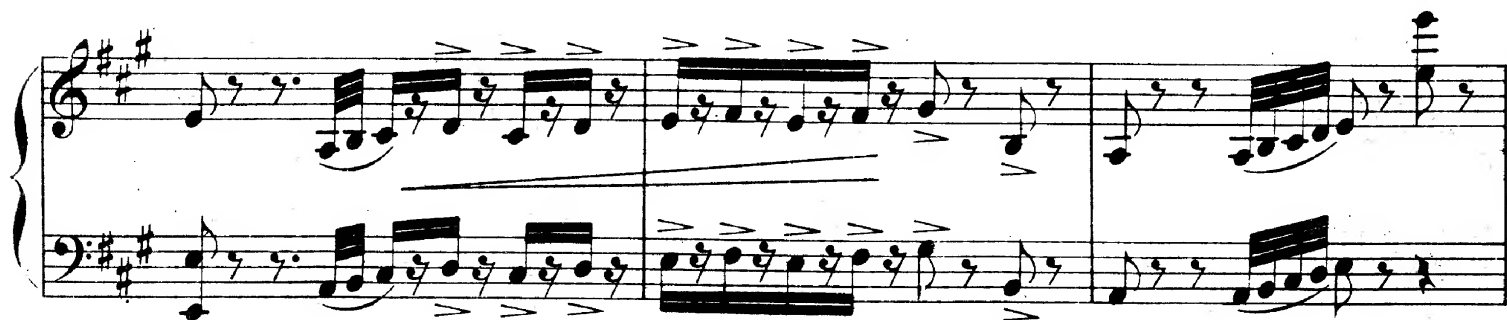
Marcha.

A musical score for a piece titled 'Marcha.' It features two staves, treble and bass, with a key signature of two sharps (F# and C#). The score is divided into four measures. The first measure shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The second measure shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The third measure shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth measure shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The score includes dynamic markings 'ff' and 'p'.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The score is divided into three measures. The first measure shows the beginning of the melody with a treble staff starting on G4 and a bass staff starting on G3. The second measure continues the melody with a treble staff starting on A4 and a bass staff starting on A3. The third measure concludes the melody with a treble staff starting on G4 and a bass staff starting on G3. The score is written in a simple, clear style with a large, bold font for the notes and a smaller font for the staff lines and clefs.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of three measures. The first measure shows the voice entering with a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The second measure shows the voice with a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The third measure shows the voice with a half note, followed by a quarter note, and then a half note. The piano accompaniment starts with a half note, followed by a quarter note, and then a half note. The score is written in a simple, clear style, with the notes and rests clearly visible. The piano part includes some chords and arpeggios, and the voice part is a simple melody.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score is divided into three measures. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody and accompaniment. The third measure shows the end of the melody and accompaniment. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The first measure is marked *p* (piano), the second *pp* (pianissimo), and the third *mf* (mezzo-forte). The music consists of chords and melodic lines in both hands.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes various chordal textures and melodic fragments.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music is characterized by dense, rapid chordal patterns. The final measure is marked *ff* (fortissimo).

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music consists of sustained chords and melodic lines. The first two measures are marked *mf* (mezzo-forte).

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes various chordal textures and melodic fragments. The final measure is marked *ff* (fortissimo).

First system of musical notation. The treble clef staff has a key signature of two sharps (F# and C#) and contains a whole rest. The bass clef staff has a key signature of two sharps and contains a melody starting with a half note, followed by eighth notes, and a dynamic marking of *mf*.

Second system of musical notation. The treble clef staff has a key signature of two sharps and contains a melody starting with a half note, followed by eighth notes, and a dynamic marking of *ff*. The bass clef staff has a key signature of two sharps and contains a melody starting with a half note, followed by eighth notes.

Third system of musical notation. The treble clef staff has a key signature of two sharps and contains a melody starting with a half note, followed by eighth notes. The bass clef staff has a key signature of two sharps and contains a melody starting with a half note, followed by eighth notes.

Fourth system of musical notation. The treble clef staff has a key signature of two sharps and contains a melody starting with a half note, followed by eighth notes, and a dynamic marking of *ff*. The bass clef staff has a key signature of two sharps and contains a melody starting with a half note, followed by eighth notes.

Fifth system of musical notation. The treble clef staff has a key signature of two sharps and contains a melody starting with a half note, followed by eighth notes. The bass clef staff has a key signature of two sharps and contains a melody starting with a half note, followed by eighth notes.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a harmonic accompaniment with chords and eighth notes. A dynamic marking *f* is present in the third measure.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with eighth notes and slurs. The bass staff contains a harmonic accompaniment with chords and eighth notes. A dynamic marking *ff* is present in the third measure.

Third system of musical notation, continuing the piece. The treble staff features a melodic line with eighth notes and slurs. The bass staff contains a harmonic accompaniment with chords and eighth notes.

Fourth system of musical notation, continuing the piece. The treble staff features a melodic line with eighth notes and slurs. The bass staff contains a harmonic accompaniment with chords and eighth notes. A dynamic marking *ff* is present in the third measure.

Fifth system of musical notation, continuing the piece. The treble staff features a melodic line with eighth notes and slurs. The bass staff contains a harmonic accompaniment with chords and eighth notes. A dynamic marking *f* is present in the first measure. The tempo marking *Allegro.* is written above the first measure.

Piano accompaniment for the first system, featuring a treble and bass staff in G major (one sharp). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Piano accompaniment for the second system, continuing the melodic and harmonic themes from the first system. The treble staff shows a continuation of the melodic line, and the bass staff maintains the harmonic support.

Piano accompaniment for the third system, marked with a forte (*f*) and pianissimo (*pp*) dynamic. The treble staff features a more active melodic line with triplets, and the bass staff continues with a steady accompaniment.

VOCES.

Vocal and piano accompaniment for the fourth system. The vocal line (treble staff) begins with a rest followed by a melodic phrase. The piano accompaniment (bass staff) provides a harmonic base. The lyrics "A Es . pa . . ña ri . . cos" are written below the vocal line.

Vocal and piano accompaniment for the fifth system. The vocal line continues with a melodic phrase. The piano accompaniment provides a harmonic base. The lyrics "ya por fin vol . ve . mos hoy cru . zan . do el mar si es que al par ." are written below the vocal line.

.tir a . plau . des tú no ha . brá te . mor de nau . fra . gar.

P.S. GONZALEZ.